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fountain combined with the symbolic pomegranate and lily motif. While the perfected technique of these pieces would suggest Italian origin, there is a certain lightness, one might almost say gaiety, in certain features of the design that is entirely foreign to Italian works; the well-fed rabbits contentedly crunching their greens, the resplendent peacock, and the joyous cherub reflect a lighter vein much more characteristic of French than Italian temperament.

The vestments that form part of the Morgan Collection will not be found with the others in Wing H; these are now in process of installation in Wing F, where they will later be available to the public.

In a brief review it has been impossible to include many of the examples which, while of minor importance, are yet worthy of mention as representative of various phases of the art; nor has place been given here to the discussion of the altar frontals, orphreys, and individual pieces of ecclesiastical embroidery, many of which have already been described in earlier numbers of the BULLETIN.

F. M.

THE COLLEGE ART ASSOCIATION OF AMERICA

THE seventh annual meeting of the College Art Association of America was held at the Metropolitan Museum on March 28-30.

The address of welcome was given by Edward Robinson. In addition to the formal sessions, a luncheon was arranged by the Trustees of the Museum on the opening day, at which the curators were present as hosts. Special visits to the Museum galleries were afterward made under their guidance. Through the kindness of their owners members of the Association were able to visit the collections of Mr. George Blumenthal, Mr. Henry C. Frick, and Senator William A. Clark, as well as Mr. Morgan's library. These opportunities were greatly appreciated by the visitors who had come from distances as great as California and New Orleans.

The influence of the war was apparent in papers dealing directly with war condi-

tions, such as Duncan Phillips' plea for the use of better art in war propaganda or Miss Maud M. Mason's description of the part played in relief. The significance of the present struggle was deeply felt throughout in the emphasis upon the need of a more idealistic view of life. One experiment in fostering a broader spirit in art education was well described by E. Raymond Bossange in his review of the work of Carnegie Institute, where the various arts are closely correlated and theory finds immediate expression in activity.

Standardization and the proper recognition of college courses in art were topics taken up at the round table discussions following the dinners at the Hotel McAlpin. The importance of holding the students up to a high grade of scholarship and the necessity for solidity of teaching were strongly urged. It was felt by some speakers that the study of modern movements in art offered special difficulties in these respects. A plan was proposed by which an examining committee might be appointed by the association to judge the work in art given in preparatory schools and to give recognition to those schools reaching a certain excellence. This committee might also aid in standardizing the college courses in art in a manner comparable to that of the classics or other college subjects.

The report from certain colleges shows a growing realization on the part of the faculty that some instruction in the fine arts should be given at least to every student working for higher degrees, but the close collaboration between the Museum and the college felt by the former to be most desirable is not easy to secure. Henry Turner Bailey gave an account of the course in appreciation offered by the Cleveland Museum to the students of Western Reserve University. The advantage of such coöperation was again emphasized by Edward W. Forbes of the Fogg Museum when he took up directly the subject of the Art Museum and the Teaching of the Fine Arts. The facts about art may be learned from reproductions, he stated, but there is an intimate familiarity that cannot be gained second

hand. The Museum should aid the public in discrimination.

Concentration upon significant aspects of the subject was advocated by Ralph Adams Cram, who defines art as the "gloss on the life of the time" and would therefore have the teaching of this subject intimately connected with that of history, literature, and the drama, in their greatest epochs. "Art is a symbol and a craft, not a science. Where the idea of beauty and symbol enters in we have art. This

we appreciate in some higher way than by our intellectual processes alone."

No tone of discouragement was apparent in the convention but rather, in view of the war and the reorganization which must follow, it was felt that the teaching of this subject must be deepened and expanded to bear its full share in building up the more rational and idealistic future civilization. "Art as a fertilizing force" might be taken as the motto of the future.

E. R. A.

RECENT ACCESSIONS

THE NEGROLI CASQUE. The Renaissance casque embossed by Philip de Negroli, best-known member of a distinguished family of Milanese armorers, was described in the present BULLETIN¹. This casque has now become the property of the Museum, and lovers of beautiful armor will be grateful to J. Pierpont Morgan for including it in his princely benefaction to the Museum. Mr. Morgan has also generously stipulated that it need not be exhibited among the other objects donated in his father's memory, but may retain its present place in the Riggs Gallery of Armor. Here it will remain as testimony of the sympathetic interest of the elder Mr. Morgan in this branch of the Museum's activity, and as a souvenir of his friendship—from boyhood days—with William H. Riggs, whose collection of armor came to the Museum during Mr. Morgan's presidency.

We may mention that the elder Mr. Morgan esteemed his Negroli casque among his most valued art treasures: he placed it near his chair in his library; he studied it long and thoughtfully; he was fond of taking it from its stand to admire its beautiful design and workmanship.

Respecting the present helmet we have noted (*op. cit.*) that it ranks with the best extant examples of the workmanship of the Negroli—which is to say that it marks the culminating point of the art of embossing in hard metal, an art the technical

difficulties of which few today are able to estimate or even appreciate. Of headpieces which are at all comparable to the present one there are but four which can be definitely ascribed to the Negroli. We recall the casque executed for the Duke of Urbino, which is now preserved in the Imperial Collection at Vienna (1532), and the three headpieces made for the Emperor Charles V, which are preserved in Madrid, and dated respectively 1533, 1539, and 1545. Of all the works of this family of preëminent artists the present casque is the richest in embossed design and the most painstaking in execution. It could, therefore, have been destined only for a very great personage indeed. The writer has, accordingly, ventured to express the belief that this casque was made for Francis I, and for the following reasons. It is known from an almost contemporary reference that the Negroli were commissioned to produce armor for the king of France—armor of which all traces have been lost. It is well known that Francis I was in many ways a greater patron of artist-armorers than even Charles V. It seems clear, also, that no artist of the importance of Philip de Negroli would have produced a more beautiful and elaborate headpiece for any one save of almost equal rank at a time when he was producing work for the Emperor. Note also the circumstance that at the time the casque was made the Negroli would naturally have been in the service of the king

¹Vol. XI, pp. 86-89.